

Appendix A – CAHSEE Scoring Guides

Response to Literary/Expository Text

4 The response —

- demonstrates a *thoughtful*, comprehensive grasp of the text.
- accurately and coherently provides *specific* textual details and examples to support the thesis and main ideas.
- demonstrates a *clear* understanding of the ambiguities, nuances, and complexities of the text.
- provides a *variety* of sentence types and uses *precise, descriptive* language.
- contains *few, if any, errors* in the conventions of the English language. (Errors are generally first-draft in nature.)*

Response to informational passages:

- *thoughtfully* anticipates and addresses the reader's potential misunderstandings, biases, and expectations.

Response to literary passages:

- clearly demonstrates an awareness of the author's use of literary and/or stylistic devices.

3 The response —

- demonstrates a comprehensive grasp of the text.
- accurately and coherently provides *general* textual details and examples to support the thesis and main ideas.
- demonstrates a *general* understanding of the ambiguities, nuances, and complexities of the text.
- provides a *variety* of sentence types and uses *some descriptive* language.
- may contain *some errors* in the conventions of the English language. (Errors do not interfere with the reader's understanding of the essay.)*

Response to informational passages:

- anticipates and addresses the reader's potential misunderstandings, biases, and expectations.

Response to literary passages:

- demonstrates an awareness of the author's use of literary and/or stylistic devices.

2 The response —

- demonstrates a *limited* grasp of the text.
- provides *few, if any*, textual details and examples to support the thesis and main ideas.
- demonstrates *limited, or no* understanding of the ambiguities, nuances, and complexities of the text.
- provides *few, if any*, types of sentences and uses *basic, predictable* language.
- may contain *several errors* in the conventions of the English language. (Errors may interfere with the reader's understanding of the essay.)*

Response to informational passages:

- *may* address the reader's potential misunderstandings, biases, and expectations, but in a limited manner.

Response to literary passages:

- *may* demonstrate an awareness of the author's use of literary and/or stylistic devices.

1 The response —

- demonstrates *little, if any*, comprehensive grasp of the text.
- may provide *no* textual details and examples to support the thesis and main ideas.
- may demonstrate *no* understanding of the ambiguities, nuances, and complexities of the text.
- may provide *no* sentence variety and uses *limited* vocabulary.
- may contain *serious errors* in the conventions of the English language. (Errors interfere with the reader's understanding of the essay.)*

Response to informational passages:

- does *not* address the reader's potential misunderstandings, biases, and expectations.

Response to literary passages:

- does *not* demonstrate awareness of the author's use of literary and/or stylistic devices.

non-scorable

B = Blank **L** = Written in a language other than English **T** = Off-topic **I** = Illegible/Unintelligible

* *Conventions of the English language refer to grammar, punctuation, spelling, capitalization, and usage.*

Appendix A – CAHSEE Scoring Guides Response to Writing Prompt

4 The essay —

- *clearly* addresses all parts of the writing task.
- provides a *meaningful* thesis, demonstrates a consistent tone and focus, and illustrates a *purposeful* control of organization.
- *thoughtfully* supports the thesis and main ideas with *specific* details and examples.
- provides a *variety* of sentence types and uses *precise, descriptive* language.
- demonstrates a *clear* sense of audience.
- contains *few, if any, errors* in the conventions of the English language. (Errors are generally first-draft in nature.)*

A Persuasive Composition:

- states and maintains a position, *authoritatively* defends that position with precise and relevant evidence and *convincingly* addresses the reader's concerns, biases, and expectations.

3 The essay —

- addresses all parts of the writing task.
- provides a thesis, demonstrates a consistent tone and focus, and illustrates a control of organization.
- supports the thesis and main ideas with details and examples.
- provides a *variety* of sentence types and uses *some descriptive* language.
- demonstrates a *general* sense of audience.
- may contain *some errors* in the conventions of the English language. (Errors do **not** interfere with the reader's understanding of the essay.)*

A Persuasive Composition:

- states and maintains a position, *generally* defends that position with precise and relevant evidence and addresses the reader's concerns, biases, and expectations.

2 The essay —

- addresses *only parts* of the writing task.
- *may* provide a thesis, demonstrates an *inconsistent* tone and focus and illustrates *little, if any*, control of organization.
- *may* support the thesis and main ideas with *limited, if any*, details and/or examples.
- provides *few, if any*, types of sentence types, and *basic, predictable* language.
- demonstrates *little or no* sense of audience.
- may contain *several errors* in the conventions of the English language. (Errors **may** interfere with the reader's understanding of the essay.)*

A Persuasive Composition:

- defends a position with *little* evidence and *may* address the reader's concerns, biases, and expectations.

1 The essay may be too short to evaluate or —

- addresses *only one part* of the writing task.
- *may* provide a *weak, if any*, thesis; demonstrates *little or no* consistency of tone and focus; and illustrates *little or no* control of organization.
- *fails* to support ideas with details and/or examples.
- may provide *no* sentence variety and uses *limited* vocabulary.
- may demonstrate *no* sense of audience.
- may contain *serious errors* in the conventions of the English language. (Errors interfere with the reader's understanding of the essay.)*

A Persuasive Composition:

- *fails* to defend a position with any evidence and *fails* to address the reader's concerns, biases, and expectations.

non-scorable

B = Blank **L** = Written in a language other than English **T** = Off-topic **I** = Illegible/Unintelligible

* *Conventions of the English language refer to grammar, punctuation, spelling, capitalization, and usage.*

Appendix B

CAHSEE English Language Arts Blueprint*

California Content Standard	Number and Type of Items
Reading (Grades Nine and Ten with two standards from Grade Eight as noted*)	58 Multiple-choice Items Total
1.0 WORD ANALYSIS, FLUENCY, AND SYSTEMATIC VOCABULARY DEVELOPMENT: Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.	10 Multiple-choice Items
1.1 Vocabulary and Concept Development: identify and use the literal and figurative meanings of words and understand word derivations.	6
1.2 Vocabulary and Concept Development: distinguish between the denotative and connotative meanings of words and interpret the connotative power of words.	4
1.3 Vocabulary and Concept Development: identify Greek, Roman, and Norse mythology and use the knowledge to understand the origin and meaning of new words (e.g., the word <i>narcissistic</i> drawn from the myth of Narcissus and Echo).	0
2.0 READING COMPREHENSION (FOCUS ON INFORMATIONAL MATERIALS): Students read and understand grade-level-appropriate material. They analyze the organizational patterns, arguments, and positions advanced. The selections in <i>Recommended Readings in Literature, Grades Nine Through Twelve (1990)</i> illustrate the quality and complexity of the materials to be read by students. In addition, by grade twelve, students read two million words annually on their own, including a wide variety of classic and contemporary literature, magazines, newspapers, online information. In grades nine and ten, students make substantial progress toward this goal.	24 Multiple-choice Items
8.2.1 Structural Features of Informational Materials: compare and contrast the features and elements of consumer materials to gain meaning from documents (e.g., warranties, contracts, product information, instruction manuals).*	1
2.1 Structural Features of Informational Materials: analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes.	3
2.2 Structural Features of Informational Materials: prepare a bibliography of reference materials for a report using a variety of consumer, workplace, and public documents.	2
2.3 Comprehension and Analysis of Grade-Level-Appropriate Text: generate relevant questions about readings on issues that can be researched.	2
2.4 Comprehension and Analysis of Grade-Level-Appropriate Text: synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.	3
2.5 Comprehension and Analysis of Grade-Level-Appropriate Text: extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.	3
2.6 Comprehension and Analysis of Grade-Level-Appropriate Text: demonstrate use of sophisticated learning tools by following technical directions (e.g., those found with graphic calculators and specialized software programs and access guides in World Wide Web sites on the Internet).	0
2.7 Expository Critique: critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings.	3
2.8 Expository Critique: evaluate the credibility of an author's argument or defense of a claim by critiquing the relationship between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author's intent affects the structure and tone of the text (e.g., in professional journals, editorials, political speeches, primary source material).	7

✦ Eighth grade content standard

* Approved by the State Board of Education on December 7, 2000

CAHSEE English Language Arts Blueprint*

California Content Standard	Number and Type of Items
3.0 LITERARY RESPONSE AND ANALYSIS: Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct in-depth analyses of recurrent patterns and themes. The selections in <i>Recommended Literature, Grades Nine Through Twelve</i> illustrate the quality and complexity of the materials to be read by students.	24 Multiple-choice Items
3.1 Structural Features of Literature: articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue).	2
3.2 Structural Features of Literature: compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.	0
3.3 Narrative Analysis of Grade-Level-Appropriate Text: analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.	2
3.4 Narrative Analysis of Grade-Level-Appropriate Text: determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.	2
3.5 Narrative Analysis of Grade-Level-Appropriate Text: compare works that express a universal theme and provide evidence to support the ideas expressed in each work	4
3.6 Narrative Analysis of Grade-Level-Appropriate Text: analyze and trace an author's development of time and sequence, including the use of complex literary devices (e.g., foreshadowing, flashbacks).	2
3.7 Narrative Analysis of Grade-Level-Appropriate Text: recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.	2
3.8 Narrative Analysis of Grade-Level-Appropriate Text: interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in a text.	2
3.9 Narrative Analysis of Grade-Level-Appropriate Text: explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.	2
3.10 Narrative Analysis of Grade-Level-Appropriate Text: identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.	2
8.3.7 Literary Criticism: analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author. (Biographical approach) ✦	4 Items that assess the three approaches will be rotated across test forms.
3.11 Literary Criticism: evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism. (Aesthetic Approach)	
3.12 Literary Criticism: analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical Approach)	

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California Content Standard	Number and Type of Items
Writing (Grades Nine and Ten)	24 Multiple-choice Items Total
1.0 WRITING STRATEGIES: Students write coherent and focused essays that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose. Students progress through the stages of the writing process as needed.	11 Multiple-choice Items
1.1 Organization and Focus: establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.	2
1.2 Organization and Focus: use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.	3
1.3 Research and Technology: use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources.	1
1.4 Research and Technology: develop the main ideas within the body of the composition through supportive evidence (e.g., scenarios, commonly held beliefs, hypotheses, definitions).	1
1.5 Research and Technology: synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents).	1
1.6 Research and Technology: integrate quotations and citations into written text while maintaining the flow of ideas.	1
1.7 Research and Technology: use appropriate conventions for documentation in the text, notes, and bibliographies by adhering to those in style manuals (e.g., the <i>Modern Language Association Handbook</i> , <i>The Chicago Manual of Style</i>).	0
1.8 Research and Technology: design and publish documents by using advanced publishing software and graphic programs.	0
1.9 Evaluation and Revision: revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.	2

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California Content Standard	Number and Type of Items
WRITING APPLICATIONS (GENRES AND THEIR CHARACTERISTICS) Students combine the rhetorical strategies of narration, exposition, persuasion, and description to produce texts of at least 1,500 words each. Student writing demonstrates a command of standard American English and the research, organizational, and drafting strategies outlined in Writing Standard 1.0.	2 Constructed-Response Items
2.1 Write biographical or autobiographical narratives or short stories: <ul style="list-style-type: none"> a. Relate a sequence of events and communicate the significance of the events to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of actions to accommodate changes in time and mood. e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details. 	√
2.2 Write responses to literature: <ul style="list-style-type: none"> a. Demonstrate a comprehensive grasp of the significant ideas of literary works. b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. c. Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created. d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text. 	√
2.3 Write expository compositions, including analytical essays and research reports. <ul style="list-style-type: none"> a. Marshal evidence in support of a thesis and related claims, including information on all relevant perspectives. b. Convey information and ideas from primary and secondary sources accurately and coherently. c. Make distinctions between the relative value and significance of specific data, facts, and ideas. d. Include visual aids by employing appropriate technology to organize and record information on charts, maps, and graphs. e. Anticipate and address readers' potential misunderstandings, biases, and expectations. f. Use technical terms and notations accurately. 	√
2.3 Write persuasive compositions. <ul style="list-style-type: none"> a. Structure ideas and arguments in a sustained and logical fashion. b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy). c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning. d. Address readers' concerns, counterclaims, biases, and expectations. 	√
2.5 Write business letters. <ul style="list-style-type: none"> a. Provide clear and purposeful information and address the intended audience appropriately. b. Use appropriate vocabulary, tone, and style to take into account the nature of the relationship with, and the knowledge and interests of, the recipients. c. Highlight central ideas or images. d. Follow a conventional style with page formats, fonts, and spacing that contribute to the documents' readability and impact. 	

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CAHSEE English Language Arts Blueprint*

California Content Standard	Number and Type of Items
2.6 Write technical documents (e.g., a manual on rules of behavior for conflict resolution, procedures for conducting a meeting, minutes of a meeting): a. Report information and convey ideas logically and correctly. b. Offer detailed and accurate specifications. c. Include scenarios, definitions, and examples to aid comprehension (e.g., troubleshooting guide). d. Anticipate readers' problems, mistakes, and misunderstandings.	
1.0 WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS: Students write and speak with a command of standard English conventions.	13 Multiple-choice Items
1.1 Grammar and Mechanics of Writing: identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semi-colons, colons, ellipses, hyphens)	4
1.2 Grammar and Mechanics of Writing: understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses)	4
1.3 Grammar and Mechanics of Writing: demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax	4
1.4 Manuscript Form: produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization	0
1.5 Manuscript Form: reflect appropriate manuscript requirements, including title page presentation, pagination, spacing and margins, and integration of source and support material (e.g., in-text citation, use of direct quotations, paraphrasing) with appropriate citations	1
TOTAL	82 Multiple-choice Items; 2 constructed-response items

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Appendix C

Passages for Sample Items

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A Word in the Hand

It might have been destiny that left Marco waiting in the library for his sister. Whatever it was, Marco waited impatiently, tapping his fingers on the table until a librarian gave him a warning glance. He tapped his foot until the librarian sent another cautionary glance his way. Marco stood up, stretched, yawned, and viewed the stacks of books, the shelves of books, the books in every direction, books as far as the eye could see. He picked one randomly off the shelf: *Everyday Quotations and Proverbs*. Marco thumbed through the pages, a little bored. To be honest, Marco wasn't much of a reader. He didn't mind reading, but it just wasn't his favorite thing to do.

A line caught his eye. It was a quotation he had heard before, a million times at least, something his mom said to him all the time. This quotation was from the sixteenth century, was over 400 years old, and was still kicking around today. Marco read on. The more he read, the more he found that sounded familiar. He moved a stack of magazines off a chair and sat down, still reading. He found a saying to fit every situation and every occasion. There were proverbs that offered instruction on everything, from loaning money to

friends (not a good idea, according to the wisdom of the ages) to making excuses. Marco kept reading.

When his sister finally showed up, Marco didn't even notice. Alicia practically had to shout to get him to look up. Then she was the one who had to wait, somewhat impatiently, while Marco applied for and received a library card so he could check out the book and take it home.

"Come on," said Alicia. "Hurry up. Mom said to make sure we got home in time for dinner."

"Haste makes waste," said Marco calmly as he got into the car and put the key in the ignition.

"What's wrong with you?" Alicia wanted to know.

Marco pointed to the book that lay on the console between them. "Knowledge is power."

"You're crazy," she said.

"Birds of a feather flock together."

"Whatever. All I know is that if we're late for dinner, Mom's going to be mad."

"A soft answer turns away wrath."

Alicia's only response was to gape at Marco, her mouth slightly open.

Marco himself was surprised by the proverbs popping out of his mouth. The sayings had taken on a life of their own.

At dinner, Marco declined a serving of green beans.

"Marco, you need to eat some vegetables," said his mother.

"Waste not, want not," Marco replied.

When Marco's mother asked him what was new, Marco shrugged and said that there was nothing new under the sun. When Marco's father said that he had hired a new assistant, Marco nodded in approval and said that a new broom swept clean and that two heads were better than one. When his mother said that she had gotten stuck in the development phase of a new project, Marco said sympathetically, "Back to the drawing board." As an afterthought, he cautioned that if she wanted anything done right, she would have to do it herself. Alicia mentioned that she had snagged her favorite sweater on the sharp corner of a desk. Marco told her there was no use in crying over spilt milk. Alicia looked at him as if

she had never seen him before. "Be quiet, please." Her tone was anything but polite.

"It takes two to make a quarrel," Marco instructed her.

"I guess it only takes one to act like an idiot," his sister replied. "Stop it!"

"Familiarity breeds contempt," said Marco sadly. "Let's forgive and forget."

"Marco," his father said sternly, "discretion is the better part of valor."

"That's right," said his mother in her strictest voice.

"Besides, this is all Greek to me!"

Both of his parents started laughing.

"Laughter is the best medicine," said Marco.

"Oh, well," said Alicia, relenting. "Better to be happy than wise."

"Good one," said Marco, surprised.

Alicia smiled. "If you can't beat them, join them."

On Becoming a Falconer



Falconry, an ancient sport popular in the days of medieval royalty and jousting tournaments, is still practiced by dedicated enthusiasts around the world. Falconers work with predatory birds ranging from expert fliers, like the peregrine falcon, to less spectacular hawks, such as the redtail. Regardless of the species, training is the most important part of falconry. But it can be frustrating; so, you must be very patient.

The first step in training your falcon is to establish her trust in you. Initially, the falcon won't allow you near—she will “bate,” or beat her wings wildly, as you approach. But gradually you will coax her to fly to you by offering food. The proud and cautious bird will be reluctant to fly to your hand, but she will want the food there and she will move back and forth on her perch, stamping her feet. Suddenly she will leave

her perch. She may land on your hand and bate off right away, frightened by her own bravery at first. Sooner or later, however, she will return to feed, and that will be her first careful step toward accepting you.

Why do falconers love this sport? To understand falconry, you must understand the special nature of the bond that forms between the falconer and the bird. The wild behavior and skills of the falcon are treasured by the falconer. The reward in working with a trained falcon is the companionship of a creature that can choose at any time to disappear over the horizon forever. You can join the honored tradition of falconers if you have patience and respect for wild creatures.

A Brain Divided

Human beings have only one stomach, one heart, and one brain . . . right? Not exactly. The cerebral cortex, the most advanced part of the brain, might be thought of as two structures, connected by a band of fibers called the corpus callosum. Each structure, or hemisphere, performs different tasks and is responsible for different functions.

The right side of the body is controlled by the left hemisphere of the cortex, and vice versa. Thus, the hand movements of right-handed people are controlled by the left hemisphere and those of left-handed people by the right hemisphere. Similarly, everything perceived on the right is processed by the left hemisphere. Whatever is received in one hemisphere is quickly transmitted to the other across the corpus callosum. Thus, we see a single visual world rather than two half-worlds.

The two hemispheres not only control opposite sides of the body, but also seem to differ in function. The left hemisphere is apparently responsible for language and logical thought. The right hemisphere seems to be concerned more with spatial relations, perception, and fantasy.

How do scientists know all this? In some pioneering experiments, researchers have studied the behavior of patients who have had their corpus callosum severed

through surgery. This operation, sometimes performed on patients with severe epilepsy, prevents seizures from traveling across both hemispheres. It also produces a split brain, with each hemisphere functioning more or less independently.

In the everyday world, people with split brains function with little difficulty. This is because full communication between the two parts of the brain is not necessary in most processes. For instance, split-brain subjects can see what a normal person does by moving their eyes so that both hemispheres perceive an image. In some situations, however, the effects of split-brain surgery can be quite dramatic.

In one experiment, researcher Roger Sperry (who won a Nobel Prize for his work) flashed the word “heart” across the center of a screen. The “he” was shown to the left part of the visual field, the “art” to the right. When asked to say what they had seen, the subjects answered, “art.” This is because speech is controlled by the left hemisphere, where the “art” was processed. However, when they were told to point with the left hand to one of the two cards—“he” or “art”—to identify what they had just seen, the subjects always chose the card with “he.” In this case, the right hemisphere—which controls the left side of the body—prevailed.

It would be a mistake to assume that all language involves only the left hemisphere or that all spatial relations engage only the right. When a brain is damaged on one side, as in the case of a brain stroke, the other side frequently takes over and does its work. Neither hemisphere has exclusive control over any one task.

“A Brain Divided” from *Psychology: Its Principles and Application*, Eighth Edition, by T.L. Engle and Louis Snellgrove, copyright © 1984 by Harcourt, Inc. Reprinted by permission of the publisher.

Read the following passage and answer questions 1 through 9.

A Day Away

By Maya Angelou

Most people today know Maya Angelou as one of America's most important poets. One of her stories, "Georgia, Georgia," was the first story by an African-American woman to be made into a television movie. Angelou also wrote the screenplay for the movie *All Day Long* and even directed it. The variety, quality, and passion of her work continue to inspire people today.



We often think that our affairs, great or small, must be tended continuously and in detail, or our world will disintegrate, and we will lose our places in the universe. That is not true, or if it is true, then our situations were so temporary that they would have collapsed anyway.

Once a year or so I give myself a day away. On the eve of my day of absence, I begin to unwrap the bonds which hold me in harness. I inform housemates, my family and close friends that I will not be reachable for twenty-four hours; then I disengage the telephone. I turn the radio dial to an all-music station, preferably one which plays the soothing golden oldies. I sit for at least an hour in a very hot tub; then I lay out my clothes in preparation for my morning escape, and knowing that nothing will disturb me, I sleep the sleep of the just.

On the morning I wake naturally, for I will have set no clock, nor informed my body timepiece when it should alarm. I dress in comfortable shoes and casual clothes and leave my house going no place. If I am living in a city, I wander streets, window-shop, or gaze at buildings. I enter and leave public parks, libraries, the lobbies of skyscrapers, and movie houses. I stay in no place for very long.

On the getaway day I try for amnesia. I do not want to know my name, where I live, or how many dire responsibilities rest on my shoulders. I detest encountering even the closest friend, for then I am reminded of who I am, and the circumstances of my life, which I want to forget for a while.

Every person needs to take one day away. A day in which one consciously separates the past from the future. Jobs, family, employers, and friends can exist one day without any one of us, and if our egos permit us to confess, they could exist eternally in our absence.

Each person deserves a day away in which no problems are confronted, no solutions searched for. Each of us needs to withdraw from the cares which will not withdraw from us. We need hours of aimless wandering or spaces of time sitting on park benches, observing the mysterious world of ants and the canopy of treetops.

If we step away for a time, we are not, as many may think and some will accuse, being irresponsible, but rather we are preparing ourselves to more ably perform our duties and discharge our obligations.

When I return home, I am always surprised to find some questions I sought to evade had been answered and some entanglements I had hoped to flee had become unraveled in my absence.

A day away acts as a spring tonic. It can dispel rancor, transform indecision, and renew the spirit.

From *WOULDN'T TAKE NOTHING FOR MY JOURNEY NOW* by Maya Angelou, copyright © 1993 by Maya Angelou. Used by permission of Random House, Inc.

HOW TO CHOOSE A PASSWORD

Passwords are commonly used today to restrict access to personal possessions or privileged information. Passwords consist of a unique sequence of characters—letters, numbers, and symbols—required to access personal banking information, automated teller machines, secure buildings and businesses, computer networks, certain Web sites, e-mail, and more. Passwords are much like keys. Each password is different, and only the correct one allows the right of entry. It should be something unusual enough that the wrong person could not decipher it just by knowing you.



Before you can choose a password, however, you must know the types of passwords required. First find out if all letters must be lowercase or if upper- and lowercase are both acceptable. Should the password consist of letters or numbers only, or are special characters permissible? What is the minimum and maximum length allowed?

Now you are ready to think of an appropriate password. Your password should be something you can easily remember but something impossible for anyone else to decode or guess. We will discuss poor options first, so you will know what to avoid. Poor choices include names of people, family or fictional characters, common sequences such as QWERTY on the keyboard or 789456123 on the numeric keypad, or *any* word that appears in a dictionary. Other inappropriate choices include your telephone number or birth date. Do not use your middle name, mother's maiden name, your street name, or any other familiar name or number in reverse order.

The best way to choose a password that is hard to crack, yet easy to remember, is to select something memorable from your past. It could be the name of your grandparents' dog when you were 5 (*tippy5*) or the name of your math teacher in room 118 (*118-Thompson*). You could form a string of characters using the first letter of each word in a phrase or saying that makes sense to you. For example, your mother might say, "The sun is shining—So am I." A password derived from this saying might be (*TsisSaI*) or (*Tsis-SaI*).

Once you have created a good password, keep it safe. Do not store it in a computer or leave a handwritten copy where others might see it. You could put the number in your address book in a disguised form. It is not likely that anyone who found Ted Williams, 35 N. Sheldon Ave. in your address book would know it contains your password (TW35NSA).

It is best to have different passwords for each system. If you have used the same password for your bike lock and your access code to the Internet, would you be willing to loan your bike and lock to a schoolmate?

Since unauthorized access to sensitive information could open the door for an unscrupulous individual to access or even tamper with your personal records, as well as those of other people on the system, it is wise to change your passwords frequently. Some authorities suggest changing passwords every three months.

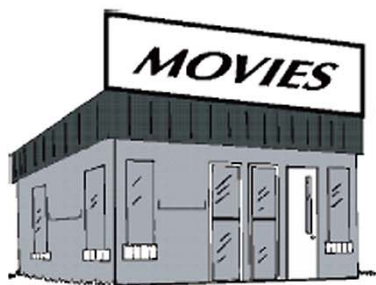
BAD PASSWORDS:

782-8973 (phone number)
Butch (nickname)
LittleBoPeep (storybook character)
12-11-86 (birth date)
dejavu (foreign phrase)
leahcim (name spelled backwards)
QQQQQQ (repeated letter)
XyzXyzXyz (repeated pattern of letters)

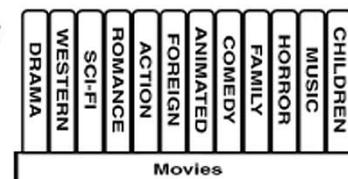
GOOD PASSWORDS:

NYTXvincent (best friend in first grade preceded by state of birth and current state of residence)
delygd (first letters of coach's favorite saying: Don't ever let your guard down.)
ofcmgr98 (mother's abbreviated job title - Office Manager - in 1998)

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Main Street Movies Employee Manual: Organizing Videos



In order to help customers find what they want quickly and to keep track of inventory, it's important to keep the thousands of titles in the Main Street Movies store organized properly. This section of the *Employee Manual* will tell you how to organize videos so that customers will always be able to find them. It will also help you familiarize yourself with the store layout, so that you can help a customer find a particular film or a particular genre of film.

Each Main Street Movies store has three main sections:

1. New Releases Wall
2. Film Library
3. Video Games

New Releases Wall. Almost 70 percent of movie rentals are new releases, and that is the first place that most customers go when they enter the store. The center

section of shelves on this wall holds **Hottest Hits**.

When new titles come into the store (about 40 per month), place them on this wall in alphabetical order.

After 30 days, move the Hottest Hits titles to the shelves on either side, again in alphabetical order. The shelves flanking Hottest Hits are called **Recent Releases**. Titles stay on the Recent Releases shelves eight to ten months before being moved to Film Library shelves. The New Releases Wall, including the Hottest Hits and Recent Releases shelves, holds about 350 titles.

Film Library. The thousands of titles in the Film Library are organized into categories (genres). The films within each category are displayed alphabetically. Here are the categories and their two-letter computer codes:

AC	Action	FA	Family	SC	Science Fiction
CH	Children	FL	Foreign Language*	SI	Special Interest
CL	Classics	FO	Foreign	WE	Western
CO	Comedy	HO	Horror		
DR	Drama	MU	Music		

*Foreign Language titles include films that were originally made in a foreign language, films that have been dubbed into a foreign language, and films with foreign language subtitles. A sticker on the back of each box specifies which type of film it is.

Special Interest includes these sub-categories:

AN	Animation	IN	Instruction	SP	Sports
DO	Documentaries	RE	Religion	TR	Travel
EX	Exercise				

Video Games. Main Street Movies carries games for Super Nintendo, Sony Play Station, and Nintendo 64 game systems. Games for all three systems are arranged together, in alphabetical order.

Although video games represent only a small percentage of our inventory, they are shoplifted more often than any other type of merchandise in our store. Therefore, video games are *never* displayed on the shelves. Shelves in the Video Game section of Main

Street Movies hold cardboard plaques with pictures and information about each game. When a customer wants to rent a particular game, he or she will bring you the plaque. You then retrieve the game from the locked case behind the counter, rent it to the customer, and file the cardboard plaque in the "Video Game Rentals" box. When the game is returned, put the plaque back on the appropriate shelf so that it is available for another customer.



Staff Responsibilities

Greeter

Your job as restaurant greeter requires that you greet every guest graciously and promptly. Upon greeting our early Sunset diners*, be sure to provide them with the regular dinner menu as well as the special Sunset menu. In addition, every evening the chef posts daily specials on the chalkboard at the entrance. Be sure to remind the customers of those dishes too, although those are not eligible for the early Sunset dinner price. (Diners who are seated after the early Sunset period should not receive the special Sunset menu.)

You will be working with a team of three additional members: the person who sets the table and provides the water and place settings (in some restaurants referred to as the busboy or busgirl), the waiter/waitress who actually takes each order to the exact specification of each diner, and the cashier who will accept the diners' payments upon their way out the door after dining. Your job is to ensure that the diners feel welcomed, informed, and served pleasantly in every possible way. For example, if their coats are draped across the back of their chairs, creating a potential floor hazard, please suggest that you would be happy to hang them in the closet at the rear of the restaurant.

Our goal is satisfied, happy customers who will return to visit us again and will recommend our establishment to their friends. Each employee plays an important role in ensuring that our goal is met. If you smile, greet diners pleasantly, seat them as soon as possible, and provide them with the full range of dinner options, you should have every reason to believe that you have done your job well.

When customers have been unhappy in the past with the quality of service by the person who filled your position, it was generally because of one of the following reasons:

- Customers were left standing in the foyer as the entry greeter continued a personal phone call, ignoring them.
- Customers were not told of their eligibility or ineligibility for the early Sunset dinner.
- Customers' seating preferences were not honored.

* Early Sunset definition: a choice from one of five set-price, three-course meals available to diners seated before 6:00 PM, Monday through Friday. Note: One of those choices is always vegetarian.

Pro and Con on Vitamin Supplements



Pro: The Key to a Long and Healthy Life

No medical breakthrough means so much, to so many people, as the discovery of the role of nutrition in human health and longevity. Numerous scientific studies have shown that specific nutrients hold the key to a strong heart and cardiovascular system, a healthy immune system, a normal nervous system, and more. They can help prevent cancer, loss of memory and vision, physical and mental defects in newborns, and degeneration in seniors. Vitamins and minerals are essential to the healthy function of every system within our bodies; without them we would not have the energy to perform even the simplest daily task. Perhaps the most important part of any healthy diet, therefore, is a nutritional supplement. The simple “vitamin”—a comprehensive formula of high-quality, high-potency

vitamins and minerals—is a sure source of nutrition that can lead to better health, a longer life, and a better quality of life for years to come.

Those who recommend against a daily supplement, relying on a balanced diet instead, are unrealistic and uninformed. Few people consume the right amounts or types of foods to meet the recommended daily intake of vitamins and minerals. To get a full day’s supply of calcium, for example, you’d have to consume 1 cup of milk, PLUS 1 cup of chopped broccoli, PLUS one cup of navy beans, PLUS one cup of plain yogurt, PLUS four ounces of canned pink salmon.

The U.S. Department of Agriculture’s (USDA’s) Food Guide Pyramid recommends eating 2-3 servings each of meats and dairy products, 2-4 servings of fruits, 3-5 servings of vegetables, and 6-11 servings of breads, cereals, rice, and other grains every day. Most people don’t meet those guidelines. Some groups in particular, such as senior citizens, find it hard to squeeze that many servings into their daily diets. In a special food guide pyramid modified to address the needs of older Americans, the Tufts University USDA Human Nutrition Research Center specifically recommends supplements of calcium, vitamin D, and vitamin B12—

vitamins many older adults find difficult to get in adequate amounts from food alone.

Even people who get the recommended number of servings may not get the nutrition they expect. In this world of fast and processed food, little nutritive value is left in the food we eat. On top of that, many essential nutrients, such as vitamin C and the energy-producing B vitamins, are water-soluble. Because they are not stored in the body, adequate amounts must be consumed every single day. A supplement is like nutritional insurance. It fills the nutritional gap between the foods you eat and the amount you need. But even if you could meet the recommended daily values for every nutrient every day,

would that be enough for vibrant good health? Probably not. Scientific studies show that some vitamins and minerals can fight the aging process and strengthen your immune system—but only at levels far higher than the recommended daily value. Only through supplementation can you regularly and reliably get the high potencies needed for optimal good health.

Today, good nutrition is as close as the grocery store shelf. Help yourself to a daily vitamin and mineral supplement, and help yourself to improved health and longevity.



Con: Danger in Disguise

Today, we know that the role of vitamins and minerals goes well beyond the prevention of deficiency diseases, such as scurvy, to actually preventing cancer and heart disease, the most fearsome and ferocious killers of our time. With this knowledge has come the widespread call for nutritional supplementation—and a confusing array

of vitamin, mineral, and herbal supplements lining the supermarket shelves.

Far from contributing to better health, however, nutritional supplements threaten to turn a scientific breakthrough into a nutritional disaster.

Promoters of vitamins and minerals—especially the antioxidant vitamins A, C, and E—would have consumers believe that the little vitamin pill in the bottle is all they need for good health. Take your vitamins in the morning, and you're covered. It's okay to eat fast food for the rest of the day or skip meals to achieve today's fashionably skinny look. But vitamins and minerals are only one part of the nutritional puzzle. A diet rich in fiber and balanced in carbohydrates and

protein is essential for good health. You can't get these things from a nutritional supplement. The focus on vitamin and mineral supplements may actually be robbing us of the full nutrition we seek.

And no supplement can compare to the quality of nutrition found in natural sources. For example, our bodies convert carotenes from plant foods into vitamin A. Many supplements contain a single carotene, beta-carotene. Natural sources are rich in many different carotenes, many of which are much more potent antioxidants than beta-carotene. Many supplements contain a synthetic form of vitamin E, when natural vitamin E is more readily absorbed and used by the body. And science is still discovering the wealth of nutrients in foods, including oligomeric proanthocyanidins (OPCs) found in grapes. These antioxidants are up to 50 times more powerful than vitamin E and are efficiently used by the body.

You'd be hard-pressed to find a supplement as nutritionally comprehensive and potent as a balanced diet. Even if you could, you'd pay much more than if you got the same nutritional value from natural sources.

But perhaps the greatest danger presented by nutritional supplements comes from the very real risks presented by self-medication. Anyone can walk into the market and buy as many different supplements as desired. The reported benefits of high dosages of certain nutrients have led some people to believe that the more the better. Many take several vitamin and mineral supplements

without regard to total intake or possible interactions.

High-dose supplements of vitamin A can cause toxicity, leading to bone fractures, joint pain, liver failure, and other significant symptoms. Excess vitamin D can result in kidney damage. Too much vitamin K can interfere with anti-clotting medications. Because these fat-soluble vitamins can be stored in the body, where excess amounts can build up to dangerous levels, experts recommend supplementation only with a doctor's supervision.

Surprising new research suggests that vitamin C pills may speed up hardening of the arteries, the underlying cause of heart attacks and strokes. Researchers said their findings support the recommendations of health organizations, which urge people to avoid high doses of supplements and to get their nutrients from food instead.

As appealing as they're made to sound, nutritional supplements are danger in disguise. If you're looking for good health, don't look on the supplement shelves of your supermarket. Look in the produce section instead.



Write something.

"Huh?"

Write something.

"Ugh."

My ninth grade teacher was telling me to write something about what I had just read, and my mind was gazing out across greener pastures. I was staring at the football field, through my high school English class's window, daydreaming about what "pearls of wisdom" I should transcribe to my notebook paper, when all I really wanted to do was "to act."

When I was a kid, and I read a book, all I could do was picture the book as a movie. And, naturally, I was the star. (Ah, to see my name in lights!) Indeed, all my life, I have thought cinematically. When I walk into a room, my immediate thoughts are how would this look on the big screen? What would this person say? Where would I put this chair? Can I make this more entertaining?

It is terrible to think this way. You spend half your time not really listening to what people have to say. And the other half rearranging their wardrobe.

Write something.

I would like to write something, but what I really like to do is "act." I think it's genetic.

I was born with a predisposition to sing and dance. I came out of the womb wearing a top hat and cane, ready to softshoe my way into the hearts of my relatives. My school years were spent playing the clarinet (not my forte), singing in choruses (you didn't miss anything), and putting on plays. For my high school senior year, I was voted "Most Dramatic." I was not surprised, though. I had performed for my high school a monologue entitled "The Night the Bed Fell" by James Thurber, and I had been—as they say in showbiz—a hit.

I remember the day vividly. As members of the high school debate team, we were forever going to district and state competitions. One category that I relished was

dramatic interpretation. My debate teacher, Mrs. Spector (dear Mrs. Spector, I remember the time when we jumped in the school's indoor pool with our clothes on, but that's another story), selected the piece for me, knowing my penchant for humor and my desire to entertain. She felt this Thurber piece, about a series of misadventures that lead everyone to believe that an earthquake has occurred, instead of a bed falling, was the perfect vehicle for my dramatic debut.

She was right.

There I was on the high school stage, standing near a single chair (You know the kind. They are wooden, sturdy, and usually found in turn of the century libraries), bathed in a glow of bright light. And a sea of people. My classmates. All staring in great anticipation.

"What's this crazy kid going to do now?"

Until then, my classmates had only seen me in bit parts. I was not the Tom Cruise of my high school. I had been in school plays, but nothing really big. I was the character actor to the right, the nerdy kid in stage makeup, looking like someone's long-lost relative.

I was no heartthrob.

Most high schools present Spring musicals, where good looking singers and dancers are held at a

premium. And although I love to sing and dance, enthusiasm is my real talent.

Mrs. Spector, though, gave me my big break.

As soon as the audience quieted, I began.

It was awesome.

I held my classmates in the palm of my hand. They were glued to my every word. They sighed and laughed appropriately. They understood what I was saying (believe me, Thurber is not easy to follow), and moreover, they listened to me. No one else. Just me.

I was in seventh heaven.

Until this day, I still remember the final ovation.

I remember the applause sweeping over me like a wave of righteousness. Each clap, underlining what I already knew.

Acting is my thing.

Kaplan, J. 1997. Acting up across the curriculum: Using creative dramatics to explore adolescent literature. *The ALAN Review* 24(3): 42-46.

Going Home

Some days, I go to school, and on the way to school, I think that there is nowhere else in the world I would rather be. No matter what time of year it is, I walk through the neighborhoods, and every morning, I see the same people I always see: the tiny old lady walking what may be the tiniest dog in the world, the man at the newsstand with the walrus mustache, the skipping twins on their way to the bus stop. I don't know any of their names or where they live, or what their favorite foods are, or what they think about anything, but these are people I've known forever. In a strange way, I think of them as my friends. Every day, I smile at them, and they smile at me. The man at the newsstand says "Buenos días" in his deep voice and will sometimes comment on the weather in Spanish because years and years ago I told him that my parents spoke Spanish too, and he told me I needed to learn. When it rains, the old lady with the dog always scolds me and tells me I should carry an umbrella.

And school—it's the same. What I like best is the routine: homeroom, English, biology, physical education, lunch, math, and social studies, then soccer practice after school. I see the same people at school every day, sit next to the same people in my classes, eat lunch with my same friends. I have friends I have known as long as I can remember. It's as comfortable as being at home.

My parents moved into our house before I was born. I know everything there is to know about our street. The oak tree in the yard has a tree house that my father built when I was six. The sidewalk is cracked in front of our

neighbors' house from the big earthquake; we use the uneven pavement as a skate ramp. If you run past the tall fence in front of the big white house on the corner, you can see through the fence as if it didn't exist.

At breakfast my parents give each other a look, and I know something is going to happen. Before they can say anything, I want to know what it is all about.

"Nothing bad," my father says.

I look at my mother, and she gives me a smile of reassurance and pats my shoulder. "You should be happy, Carlos. This is only good news." What I see on their faces is worry.

"We're going to move," my father says.

Today on my way to school I look at everything as if seeing it for the first time. The tiny old lady waves at me; her tiny dog wags its tail and gives a tiny bark. The man at the newsstand greets me. The skipping twins almost run me off the sidewalk, but they veer in the other direction and race off to the bus stop. I feel like a different person, a stranger, someone who really might be seeing these people for the first time. No longer are they the familiar landmarks of my daily trek to school. After I move with my family, I might never see them again, and I am filled with an indefinable feeling. I don't know if it's loneliness or grief.

For the first time ever, my school day is not comfortable. All day long, I feel constricted and restrained, the way you feel when it's winter and you're wearing layers of sweaters under your jacket, and everything feels too tight and you can't move. My English teacher's voice sounds high-pitched and scratchy; my friends say the same things they always do, but today it seems boring; my lunch tastes like chalk; and my pitches in P.E. class go wild, as if they have a mind of their own. In social studies, the teacher lectures from the chapter we read the night before, so it's like knowing how the movie ends before you sit down in the theater. Going home from this day is a relief—until I remember that we're moving.

I try to imagine living somewhere else, but all I can see is a blank space, a question mark, an empty page. All I know is my life. All I know is where I live, where I go, what I do here. I have been other places—I have visited my grandparents in Texas and my cousins in Mexico, and once we took a trip to New York. You can visit anywhere, but until you walk the same route to school every day for years, what do you know? You can know about the average rainfall and the geographical landmarks, but where is the best place to get a milkshake?

My mother comes up to my room and tells me that my father has gotten a promotion. That's why we are moving. "Don't you want to know where we're going?" she asks.

"Not really," I say. She tells me anyway. I pretend not to listen.

Every day, my parents tell me something about the town that will become our new home. There is a bronze statue

honoring World War II veterans in the park downtown. In the summer, there are rodeos at the county fair. There is an annual strawberry festival. The mayor used to be a pro football player. There are oak trees in our new neighborhood, just like the one in our yard.

Images of oak trees and rodeo clowns and strawberries and statues begin to fill in the blank space in my mind. I start wondering what it might be like to live in this town where the mayor presides at all the high school football games, and the strawberries are supposed to be the best in the world.

On the day before we move, I walk in the same direction as I would if I were going to school. When I see the tiny old lady, I tell her good-bye, and she tells me to carry an umbrella when it rains. Her tiny dog holds out a tiny paw to shake my hand. The man at the newsstand shakes my hand, too. The twins wave as they board the bus. I go home, walking slowly through streets lined with oak trees.

A huge truck is parked in front of our house. The movers are carrying boxes while my parents are loading suitcases into our car. Soon our house will be empty. But not for long; I know that somewhere there are parents telling their children about a town filled with oak trees, a place where you can get the best milkshake in the world, a place where, if you're lucky, you might see the same people every day of your life.

Essay Writing

(1) To begin an essay, a student should have some knowledge of the topic or be willing to search out information. (2) Then one must focus clearly on the prompt, addressing all its major points, and making sure that the central purpose is evident throughout the entire essay. (3) Interesting and convincing examples with lots of specific details are always helpful. (4) The details must show some kind of clear arrangement—chronological, spatial, or order-of-importance. (5) A student writer will also want to revise a first draft so that any errors in grammar and mechanics can be got rid of. (6) Steps can be taken to edit essays. (7) Relying solely on “SpellCheck” can be risky; (8) it does not catch the common errors that students make, such as confusing “your” and “you’re.” (9) If students meet all these requirements, then they will have written very effectively.

The Abominable Snowman

(1) The Abominable Snowman is a hairy, apelike thing that is said to live in the Himalayan Mountains of Nepal. (2) Natives of this region have believed in the existence of this beast for many centuries. (3) However, since no one has ever found a Yeti (the Nepalese name for the Abominable Snowman), doubts still remain.

(4) Some people who believe in the Yeti point to the discovery of peculiar footprints found above the snowline of the Himalayas. (5) There were footprints left by animals, and some people think that they were very much like human footprints but that they must have been made by animals which were much heavier and larger than humans. (6) Scientists who have studied the footprints, however, agree that they were most likely left by bears.

(7) "Bears are quite capable of walking on their two hind legs," says zoologist Hans Miller.

(8) "This also explains many supposed Yeti sightings. (9) At a distance, a bear walking in such a way could easily appear to be a creature of human form. (10) In fact, three of the five Yeti sightings last year were determined to be bears. (11) The others remain unexplained."

(12) Nonetheless, many people remain convinced that the Yeti is real. (13) "There has to," says Raju, a mountain guide, "be something out there. (14) There have been too many sightings for this all to be the product of overactive imaginations." (15) And, yet, it seems that the world will not be convinced of the existence of the Yeti until it is confirmed by hard evidence, a live specimen, or at least a skeleton. (16) For now, it appears that the Yeti will continue to inhabit the shadowy region between legend and reality.



Hiking Trip

"I never wanted to come on this stupid old hiking trip anyway!" His voice echoed, shrill and panicked, across the narrow canyon. His father stopped, chest heaving with the effort of the climb, and turned to look at the boy.

"This is hard on you, son, I know. But you've got to come through with courage and a level head."

"But I'm scared! I don't even want to have courage!" he retorted. He jerked his head the other way and wiped his eyes across his arm.

"If not courage, fine," his father replied sternly. "Then have enough love for your brother to think this through!" He pulled a bandana from his back pocket and tied it around his neck. Then he gently placed his hand on the boy's shoulder and continued, more softly this time. "Now, I don't know if I can make it without stopping every so often. And we just don't have the time to stop. You're young, but you're strong and fast. Do you remember the way back from here to the road, if you had to go alone?"

Jeff flashed back to the agonizing scene of his seventeen-year-old brother at their campsite that morning. He'd been bitten by a snake yesterday during a rough hike through very rocky terrain. By the time they returned to their tents, he was limping badly. Then this morning he couldn't put on his boots, and the pain seemed to be getting worse. He needed medical attention right away, so leaving him there was their only choice.

"Jeffrey? Jeffrey, could you do it? Could you make it to the road without me if you had to?"

Jeff blinked and looked past his father's eyes to the end of the canyon, several miles away. He nodded slowly as the path and the plan began to take hold in his mind. "What was the name of that little town we stopped in to get matches, Dad?"

His father smiled and replied, "Flint. After we left Flint, we parked at the side of the road a few miles out of town. When you see which way our car is facing, you'll know that the town is back the other direction." Jeff

thought about this and then nodded. They both drank water and then continued scrambling over the rocks.

Nothing was as pretty as it had seemed when they first hiked this way to their campsite. Before, the boulders and rocks had been an interesting challenge. Now, they were obstacles that threatened their footing and their velocity. Overhanging limbs had earlier been natural curiosities in the cliffs. But now they were nature's weapons, slapping and scratching the boy and the man who crashed by and pushed through as quickly as they could.

Stone by stone, they made their way up the canyon. Jeff's father grew smaller and smaller in the distance. "He must be stopping a lot," Jeff thought. He waved to him from a bend in the canyon wall. His father waved back. Jeff turned and made the final ascent up an easier slope toward the road and spotted his father's car. He lurched toward it, half stumbling, and leaned on the hood, breathless.

"Can't stop," he thought. "Mark's in big trouble. Gotta keep going." The fast, loud thudding in his ears was deafening, and as he pulled himself upright, he was surprised as a car sped by, heading toward Flint. "Hey, mister!" he shouted, waving both arms. He began to walk, faster and faster until he was jogging. Then he quickly crossed the highway and broke into a full-speed run, holding his left arm straight out, his thumb up.

His chest was burning with every breath when he suddenly heard several loud honks from behind. He

turned as the brakes squealed and saw "Bob's Towing & Repair, Flint" right behind him. "Jump in, boy! What's up?" Jeff explained between gasps as the truck picked up speed. The driver reached for his two-way radio as soon as he heard about Mark. "Better get the helicopter in there," he seemed to be shouting into his hand. But Jeff wasn't sure about that because everything got fuzzy and then went black and quiet.

Hours later, Jeff opened his eyes to find strange surroundings and his father on a chair nearby.

"You're a hero, son," his father said with a smile. "You saved Mark."

"What happened?" Jeff asked through a wide yawn. "Where are we?"

"This is a motel room in Flint. You made it into town and sent the helicopter into the canyon after Mark. I can't tell you how happy I was when I saw it overhead. I'm so proud of you!"

Jeff sat up suddenly. "Where's Mark? Is he OK?"

"They airlifted him out and got him to the hospital. His leg's still in bad shape, but he's going to be just fine in a couple of days. Thanks to you, son."

Jeff's worried face relaxed as his father spoke. "How about you, Dad? How did you get out?"

“Well, I finally hiked myself out of that canyon and to the road. I won’t be going back there any time soon. That’s for sure. Anyway, I couldn’t see the car, and as I headed for Flint I got lucky and was able to hitch a ride from a fellow named Bob in a tow truck.”

Jeff laughed out loud. “I guess Bob makes a good living going up and down that road. I hope you gave him a good tip, Dad!”

Appendix D

Sample Worksheets

- Worksheet 1:** **Suggested Seven-Step Process for Using the CAHSEE to Increase Student Achievement**
- Worksheet 2:** **Suggested Process Questions**
- Worksheet 3:** **School Curriculum Alignment to State Content Standards**
- Worksheet 4:** **Suggested Teacher Planning Guide for Designing Standards-based Instruction**

Worksheet 1

Suggested Seven-Step Process for Using the CAHSEE to Increase Student Achievement

Step One

Present an overview of the CAHSEE results to develop an understanding of the purpose and requirements of the exam and the scores that are reported.

Step Two

Analyze the English language arts content standards addressed on the CAHSEE by strands to identify the knowledge and skills students should be taught to achieve those standards.

Step Three

Have English language arts teachers individually analyze how and when students are addressing identified English language arts content standards in their classes and compile results.

Step Four

Have English language arts teachers as a group use their individual analyses to review their curriculum and classroom instruction for alignment to the state content standards.

Step Five

Review the current year's results for English language arts to identify areas of strength and areas that need improvement in the English language arts curriculum.

Step Six

Have English language arts teachers meet with teachers in departments for other subject areas to review the English language arts standards and identify how and when they could reinforce reading and writing skills in their classroom instruction and assignments.

Step Seven

Begin program planning and implementation (curriculum, classroom instruction, and assessments process), based on the outcomes of steps two through six. Bring together English language arts teachers and department chairs and/or representatives from other subject areas to help formulate strategies and timelines.

Worksheet 2

Suggested Process Questions

Step One

- What is the purpose of the CAHSEE, and how does that purpose relate to other standards-based assessments?
- What student or group results are being reported annually for the CAHSEE?
- How are scores being reported, and what do they mean? What are their intended uses?

Step Two

- What English language arts standards are addressed in the CAHSEE?
- What are the essential elements of the identified content standards?
- What should students know and be able to do, according to these elements?
- Where are these standards taught?

Step Three

- Am I addressing content standards covered on the CAHSEE in English language arts in my classes? If yes, which standards are being addressed? How and when?
- How frequently are the standards being covered? Where and when are they introduced, reviewed, and reinforced?
- What level or quality of response do I expect from students (How good is “good enough”)? What criteria or assessments do I use to determine acceptable work?

Step Four

- Which standards appear to receive heavy emphasis in our English language arts curriculum? Which appear to receive little or no emphasis?
- Do all the teachers agree on the quality of work or response required from students to meet the standard? Is the minimum required to be “good enough” the same in all classes?
- Do all students, regardless of their class schedule or program of instruction, have an opportunity to learn and apply all the English language arts standards?

Worksheet 2

Suggested Process Questions

- What changes in curriculum, instruction, or student placement or scheduling need to take place in order to ensure that English learners and students with exceptional needs have opportunities to learn and apply the language arts standards?

Step Five

- What do the results show about student achievement in English language arts? How do these results compare to other achievement data about your students?
- What are areas of strength and what are areas that need improvement, as indicated by the data?
- Are certain areas stronger in the group results than they are in the results for some individual students?
- Based on the most recent results, how can the learning needs of individual students be addressed? How can the curriculum be modified to address schoolwide learning needs?

Step Six

- How are students in your classes (other than English language arts) currently being asked to apply reading and writing skills?
- What standards do the identified assignments and tasks reinforce?
- What are other ways that essential English language arts standards could be reinforced in your instructional program? How and when?
- What changes in curriculum, instruction, or student placement or scheduling need to take place in order to ensure that English learners and students with disabilities have opportunities to learn and apply the language arts standards?

Worksheet 3

School Curriculum Alignment to State Content Standards

Content Area _____ Grade level or Course _____

California Content Standard	Degree of Emphasis		
	Strong	Some	No
Reading (Grades Nine and Ten with two standards from Grade Eight as noted*)			
1.0 WORD ANALYSIS, FLUENCY, AND SYSTEMATIC VOCABULARY DEVELOPMENT: Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.			
1.1 Vocabulary and Concept Development: identify and use the literal and figurative meanings of words and understand word derivations.			
1.2 Vocabulary and Concept Development: distinguish between the denotative and connotative meanings of words and interpret the connotative power of words.			
1.3 Vocabulary and Concept Development: identify Greek, Roman, and Norse mythology and use the knowledge to understand the origin and meaning of new words (e.g., the word <i>narcissistic</i> drawn from the myth of Narcissus and Echo).			
2.0 READING COMPREHENSION (FOCUS ON INFORMATIONAL MATERIALS): Students read and understand grade-level-appropriate material. They analyze the organizational patterns, arguments, and positions advanced. The selections in <i>Recommended Readings in Literature, Grades Nine Through Twelve (1990)</i> illustrate the quality and complexity of the materials to be read by students. In addition, by grade twelve, students read two million words annually on their own, including a wide variety of classic and contemporary literature, magazines, newspapers, online information. In grades nine and ten, students make substantial progress toward this goal.			
8.2.1 Structural Features of Informational Materials: Compare and contrast the features and elements of consumer materials to gain meaning from documents (e.g., warranties, contracts, product information, instruction manuals)✦			
2.1 Structural Features of Informational Materials: analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes.			
2.2 Structural Features of Informational Materials: prepare a bibliography of reference materials for a report using a variety of consumer, workplace, and public documents.			
2.3 Comprehension and Analysis of Grade-Level-Appropriate Text: generate relevant questions about readings on issues that can be researched.			
2.4 Comprehension and Analysis of Grade-Level-Appropriate Text: synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.			
2.5 Comprehension and Analysis of Grade-Level-Appropriate Text: extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.			
2.6 Comprehension and Analysis of Grade-Level-Appropriate Text: demonstrate use of sophisticated learning tools by following technical directions (e.g., those found with graphic calculators and specialized software programs and access guides in World Wide Web sites on the Internet).			
2.7 Expository Critique: critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings.			

✦ Eighth grade content standard

* Approved by the State Board of Education on December 7, 2000

Worksheet 3

School Curriculum Alignment to State Content Standards

California Content Standard	Degree of Emphasis		
	Strong	Some	No
2.8 Expository Critique: evaluate the credibility of an author's argument or defense of a claim by critiquing the relationship between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author's intent affects the structure and tone of the text (e.g., in professional journals, editorials, political speeches, primary source material).			
3.0 LITERARY RESPONSE AND ANALYSIS: Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct in-depth analyses of recurrent patterns and themes. The selections in <i>Recommended Literature, Grades Nine Through Twelve</i> illustrate the quality and complexity of the materials to be read by students.			
3.1 Structural Features of Literature: articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue).			
3.2 Structural Features of Literature: compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.			
3.3 Narrative Analysis of Grade-Level-Appropriate Text: analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.			
3.4 Narrative Analysis of Grade-Level-Appropriate Text: determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.			
3.5 Narrative Analysis of Grade-Level-Appropriate Text: compare works that express a universal theme and provide evidence to support the ideas expressed in each work.			
3.6 Narrative Analysis of Grade-Level-Appropriate Text: analyze and trace an author's development of time and sequence, including the use of complex literary devices (e.g., foreshadowing, flashbacks).			
3.7 Narrative Analysis of Grade-Level-Appropriate Text: recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.			
3.8 Narrative Analysis of Grade-Level-Appropriate Text: interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in a text.			
3.9 Narrative Analysis of Grade-Level-Appropriate Text: explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.			
3.10 Narrative Analysis of Grade-Level-Appropriate Text: identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.			
8.3.7 Literary Criticism: analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author. (Biographical approach) ✦			
3.11 Literary Criticism: evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism. (Aesthetic Approach)			
3.12 Literary Criticism: analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical Approach)			

✦ Eighth grade content standard

* Approved by the State Board of Education on December 7, 2000

Worksheet 3

School Curriculum Alignment to State Content Standards

California Content Standard	Degree of Emphasis		
	Strong	Some	No
Writing (Grades Nine and Ten)			
1.0 WRITING STRATEGIES: Students write coherent and focused essays that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose. Students progress through the stages of the writing process as needed.			
1.1 Organization and Focus: establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.			
1.2 Organization and Focus: use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.			
1.3 Research and Technology: use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources.			
1.4 Research and Technology: develop the main ideas within the body of the composition through supportive evidence (e.g., scenarios, commonly held beliefs, hypotheses, definitions).			
1.5 Research and Technology: synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents).			
1.6 Research and Technology: integrate quotations and citations into written text while maintaining the flow of ideas.			
1.7 Research and Technology: use appropriate conventions for documentation in the text, notes, and bibliographies by adhering to those in style manuals (e.g., the <i>Modern Language Association Handbook</i> , <i>The Chicago Manual of Style</i>).			
1.8 Research and Technology: design and publish documents by using advanced publishing software and graphic programs.			
1.9 Evaluation and Revision: revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.			

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Worksheet 3

School Curriculum Alignment to State Content Standards

California Content Standard	Degree of Emphasis		
	Strong	Some	No
WRITING APPLICATIONS (GENRES AND THEIR CHARACTERISTICS) Students combine the rhetorical strategies of narration, exposition, persuasion, and description to produce texts of at least 1,500 words each. Student writing demonstrates a command of standard American English and the research, organizational, and drafting strategies outlined in Writing Standard 1.0.			
2.1 Write biographical or autobiographical narratives or short stories: a. Relate a sequence of events and communicate the significance of the events to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of actions to accommodate changes in time and mood. e. Make effective use of descriptions of appearances, images, shifting perspectives, and sensory details.			
2.2 Write responses to literature: a. Demonstrate a comprehensive grasp of the significant ideas of literary works. b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. c. Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created. d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.			
2.3 Write expository compositions, including analytical essays and research reports. a. Marshal evidence in support of a thesis and related claims, including information on all relevant perspectives. b. Convey information and ideas from primary and secondary sources accurately and coherently. c. Make distinctions between the relative value and significance of specific data, facts, and ideas. d. Include visual aids by employing appropriate technology to organize and record information on charts, maps, and graphs. e. Anticipate and address readers' potential misunderstandings, biases, and expectations. f. Use technical terms and notations accurately.			
2.4 Write persuasive compositions. a. Structure ideas and arguments in a sustained and logical fashion. b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy). c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning. d. Address readers' concerns, counterclaims, biases, and expectations.			

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Worksheet 3

School Curriculum Alignment to State Content Standards

California Content Standard	Degree of Emphasis		
	Strong	Some	No
2.5 Write business letters. <ol style="list-style-type: none"> Provide clear and purposeful information and address the intended audience appropriately. Use appropriate vocabulary, tone, and style to take into account the nature of the relationship with, and the knowledge and interests of, the recipients. Highlight central ideas or images. Follow a conventional style with page formats, fonts, and spacing that contribute to the documents' readability and impact. 			
2.6 Write technical documents (e.g., a manual on rules of behavior for conflict resolution, procedures for conducting a meeting, minutes of a meeting): <ol style="list-style-type: none"> Report information and convey ideas logically and correctly. Offer detailed and accurate specifications. Include scenarios, definitions, and examples to aid comprehension (e.g., troubleshooting guide). Anticipate readers' problems, mistakes, and misunderstandings. 			
1.0 WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS: Students write and speak with a command of standard English conventions.			
1.1 Grammar and Mechanics of Writing: identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semi-colons, colons, ellipses, hyphens)			
1.2 Grammar and Mechanics of Writing: understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses).			
1.3 Grammar and Mechanics of Writing: demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax.			
1.4 Manuscript Form: produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.			
1.5 Manuscript Form: reflect appropriate manuscript requirements, including title page presentation, pagination, spacing and margins, and integration of source and support material (e.g., in-text citation, use of direct quotations, paraphrasing) with appropriate citations.			

* Approved by the State Board of Education on December 7, 2000

Worksheet 4

Suggested Teacher Planning Guide for Designing Standards-based Instruction

1. Content Standard(s) to be addressed

-
-
-
-

2. Knowledge and Skills Covered in the Standard(s) (Components)

Students should be able to:

-
-
-
-

3. Related Prerequisite Knowledge and Skills

Prior knowledge and skills students need in order to address components of the standard(s):

-
-
-
-

Worksheet 4

Suggested Teacher Planning Guide for Designing Standards-based Instruction

4. Assessment Questions/Tasks(s)

The way(s) to measure a student's level of achievement on this activity as it relates to the identified standard(s) could be:

-
-
-
-

5. Instructional Activities for the Standard(s)

A classroom activity could include the following (brief description):

-
-
-
-

Worksheet 4

Suggested Teacher Planning Guide for Designing Standards-based Instruction

6. Instructional Materials and Supplies

The following materials, supplies, and/or equipment would be needed to complete the activity:

-
-
-
-

7 Modifications for Students with Special Needs

- ☐ English Learners
- ☐ Students with IEP or 504 plans
- ☐ Advanced Learners

Modifications could include:

-
-
-
-

Appendix E

Matrix of the California Content Standards for Reading

1.0 Word Analysis, Fluency, and Systematic Vocabulary Development

Grade	Grade Level Vocabulary	Words in Context	Word Origins	Roots and Affixes	Figurative Language
3	<p>1.4 Use knowledge of antonyms, synonyms, homophones, and homographs to determine the meanings of words.</p> <p>1.5 Demonstrate knowledge of levels of specificity among grade-appropriate words and explain the importance of these relations (e.g., <i>dog/mammal/animal/living things</i>).</p>	<p>1.6 Use sentence and word context to find the meaning of unknown words.</p>		<p>1.8 Use knowledge of prefixes (e.g., un-, re-, pre-, bi-, mis-, dis-) and suffixes (e.g., -er, -est, -ful) to determine the meaning of words.</p>	
4	<p>1.2 <u>Apply knowledge of word origins, derivations, synonyms, antonyms, and idioms to determine the meaning of words and phrases.*</u></p>	<p>1.6 Distinguish and interpret words with multiple meanings.</p> <p>1.3 Use knowledge of root words to determine the meaning of unknown words within a passage.</p>	<p>1.2 <u>Apply knowledge of word origins, derivations, synonyms, antonyms, and idioms to determine the meaning of words and phrases.*</u></p>	<p>1.4 Know common roots and affixes derived from Greek and Latin and use this knowledge to analyze the meaning of complex words (e.g., international).</p>	
5	<p>1.3 Understand and explain frequently used synonyms, antonyms, and homographs.</p>	.	<p>1.2 Use word origins to determine the meaning of unknown words.</p>	<p>1.4 Know abstract, derived roots and affixes from Greek and Latin and use this knowledge to analyze the meaning of complex words (e.g., controversial).</p>	<p>1.5 Understand and explain the figurative and metaphorical use of words in context.</p>
6	<p>1.5 Understand and explain "shades of meaning" in related words (e.g., softly and quietly).</p>	<p>1.2 Identify and interpret figurative language and <u>words with multiple meanings</u>.</p> <p>1.4 Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.</p>	<p>1.3 Recognize the origins and meanings of frequently used foreign words in English and use these words accurately in speaking and writing.</p>		<p>1.2 Identify and interpret figurative language and words with multiple meanings.</p>
7		<p>1.3 Clarify word meanings through the use of definition, example, restatement, or contrast.</p>		<p>1.2 Use knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to understand content-area vocabulary.</p>	<p>1.1 Identify idioms, analogies, metaphors, and similes in prose and poetry.</p>
8		<p>1.3 Use word meanings within the appropriate context and show ability to verify those meanings by definition, restatement, example, comparison, or contrast.</p>	<p>1.2 Understand the most important points in the history of English language and use common word origins to determine the historical influences on English word meanings.</p>		<p>1.1 Analyze idioms, analogies, metaphors, and similes to infer the literal and figurative meanings of phrases.</p>

1.0 Word Analysis, Fluency, and Systematic Vocabulary Development, continued

Grade	Grade Level Vocabulary	Words in Context	Word Origins	Roots and Affixes	Figurative Language
9	1.1 Identify and use the literal and figurative meanings of words and understand word derivations.* 1.2 Distinguish between the denotative and connotative meanings of words and interpret the connotative power of words.	The meaning of words in context is also tested on the CAHSEE.	1.1 Identify and use the literal and figurative meanings of words and <u>understand word derivations.*</u>	The knowledge of roots and affixes is also tested on the CAHSEE.	1.1 Identify and use the literal and figurative meanings of words and understand word derivations.*

Standards shown in boldface type are assessed on the CAHSEE.

*The standard has been repeated in the grade. The underlining shows the sections of the standard that are applicable to this topic.

2.0 Reading Comprehension

Grade	Structural Features	Organizational Structure	Comprehension of Informational Text	Written Instructions	Expository Critique	Reference Materials and Research
3	2.1 Use titles, tables of contents, chapter headings, glossaries, and indexes to locate information in text.		<p>2.2 Ask questions and support answers by connecting prior knowledge with literal information found in, and inferred from, the text.</p> <p>2.3 Demonstrate comprehension by identifying answers in the text.</p> <p>2.4 Recall major points in the text and make and modify predictions about forthcoming information.</p> <p>2.5 Distinguish the main idea and supporting details in expository text.</p>	2.7 Follow simple multiple-step written instructions (e.g., how to assemble a product or play a board game).	2.6 Extract appropriate and significant information from the text, including problems and solutions.	1.7 Use a dictionary to learn the meaning and other features of unknown words.
4	2.3 <u>Make and confirm predictions about text by using</u> prior knowledge and ideas presented in the text itself, including <u>illustrations, titles, topic sentences, important words, and foreshadowing clues.</u> *	2.1 Identify structural patterns found in informational text (e.g., compare and contrast, cause and effect, sequential or chronological order, proposition and support) to strengthen comprehension.	<p>2.3 <u>Make and confirm predictions about text by using</u> prior knowledge and ideas presented in the text itself, including <u>illustrations, titles, topic sentences, important words, and foreshadowing clues.</u>*</p> <p>2.5 Compare and contrast information on the same topic after reading several passages or articles.</p> <p>2.6 <u>Distinguish between cause and effect and between fact and opinion in expository text.</u>*</p>	2.7 Follow multiple-step instructions in a basic technical manual (e.g., how to use computer commands or video games).	<p>2.4 Evaluate new information and hypotheses by testing them against known information and ideas.</p> <p>2.6 <u>Distinguish</u> between cause and effect and between <u>fact and opinion in expository text.</u>*</p>	1.5 Use a thesaurus to determine related words and concepts.

2.0 Reading Comprehension, continued

Grade	Structural Features	Organizational Structure	Comprehension of Informational Text	Written Instructions	Expository Critique	Research
5	2.1 Understand how text features (e.g., format, graphics, sequence, diagrams, illustrations, charts, maps) make information accessible and usable.	2.2 Analyze text that is organized in sequential or chronological order.	2.3 Discern main ideas and concepts presented in texts, identifying and assessing evidence that supports those ideas 2.4 Draw inferences, conclusions, or generalizations about text and support them with textual evidence and prior knowledge.		2.5 Distinguish facts, supported inferences, and opinions in text.	
6	2.1 Identify the structural features of popular media (e.g., newspapers, magazines, online information) and use the features to obtain information.	2.2 Analyze text that uses the compare-and-contrast organizational pattern.	2.3 Connect and clarify main ideas by identifying their relationships to other sources and related topics.	2.5 Follow multiple-step instructions for preparing applications (e.g., for a public library card, bank savings account, sports club, league membership).	2.6 Determine the adequacy and appropriateness of the evidence for an author's conclusions. 2.7 Make reasonable assertions about a text through accurate, supporting citations. 2.8 Note instances of unsupported inferences, fallacious reasoning, persuasion, and propaganda in text.	2.4 Clarify an understanding of texts by creating outlines, logical notes, summaries, or reports.
7		2.1 Understand and analyze the differences in structure and purpose between various categories of informational materials (e.g., textbooks, newspapers, instructional manuals, signs). 2.3 Analyze text that uses the cause-and-effect organizational pattern.	2.4 Identify and trace the development of an author's argument, point of view, or perspective in text.	2.5 Understand and explain the use of a simple mechanical device by following technical directions.	2.6 Assess the adequacy, accuracy, and appropriateness of the author's evidence to support claims and assertions, noting instances of bias and stereotyping.	2.2 Locate information by using a variety of consumer, workplace, and public documents.

2.0 Reading Comprehension, continued

Grade	Structural Features of Informational Text	Organizational Structure	Comprehension of Informational Text	Expository Critique	Written Instructions	Research
8	2.1 Compare and contrast the features and elements of consumer materials to gain meaning from documents (e.g., warranties, contracts, product information, instruction manuals).	2.2 Analyze text that uses proposition and support patterns.	2.3 Find similarities and differences between texts in the treatment, scope, or organization of ideas. 2.4 Compare the original text to a summary to determine whether the summary accurately captures the main ideas, includes critical details, and conveys the underlying meaning. 2.6 Use information from a variety of consumer, workplace, and public documents to explain a situation or decision and to solve a problem	2.7 Evaluate the unity, coherence, logic, internal consistency, and structural patterns of text.	2.5 Understand and explain the use of a complex mechanical device by following technical directions.	
9/10	2.1 Analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes.	The analysis of organizational structures in text is also tested on the CAHSEE.	2.4 Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension. 2.5 Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.	2.7 Critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings. 2.8 Evaluate the credibility of an author's argument or defense of a claim by critiquing the relationship between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author's intent affects the structure and tone of the text (e.g., in professional journals, editorials, political speeches, primary source material).	The understanding of technical directions is also tested on the CAHSEE.	2.2 Prepare a bibliography of reference materials for a report using a variety of consumer, workplace, and public documents. 2.3 Generate relevant questions about readings on issues that can be researched.

Standards shown in boldface type are assessed on the CAHSEE.

*The standard has been repeated in the grade. The underlining shows the sections of the standard that are applicable to this topic.

3.0 Literary Response and Analysis

Grade	Structural Features of Literature (Genre)	Literary Features (Plot)	Literary Features (Characterization)	Literary Features (Voice, Narrator, Tone, Mood)	Literary Features (Theme)	Literary Devices	Critical Analysis
3	3.1 Distinguish common forms of literature (e.g., poetry, drama, fiction, nonfiction).	3.2 Comprehend basic plots of classic fairy tales, myths, folktales, legends, and fables from around the world.	3.3 Determine what characters are like by what they say or do and by how the author or illustrator portrays them.	3.6 Identify the speaker or narrator in a selection.	3.4 Determine the underlying theme or author's message in fiction and nonfiction text.	3.5 Recognize the similarities of sounds in words and rhythmic patterns (e.g., alliteration, onomatopoeia) in a selection.	
4	3.1 Describe the structural differences of various imaginative forms of literature, including fantasies, fables, myths, legends, and fairy tales.	3.2 Identify the main events of the plot, their causes, and the influence of each event on future actions.	3.3 Use knowledge of the situation and setting and of a character's traits and motivations to determine the causes for that character's actions. 3.4 Compare and contrast tales from different cultures by tracing the exploits of one character type and develop theories to account for similar tales in diverse cultures (e.g., trickster tales).			3.5 Define figurative language (e.g., simile, metaphor, hyperbole, personification) and identify its use in literary works.	
5	3.1 Identify and analyze the characteristics of poetry, drama, fiction, and nonfiction and explain the appropriateness of the literary forms chosen by an author for a specific purpose.	3.2 Identify the main problem or conflict of the plot and explain how it is resolved.	3.3 Contrast the actions, motives (e.g., loyalty, selfishness, conscientiousness), and appearances of characters in a work of fiction and discuss the importance of the contrasts to the plot or theme.		3.4 Understand that theme refers to the meaning or moral of a selection and recognize themes (whether implied or stated directly) in sample works.	3.5 Describe the function and effect of common literary devices (e.g., imagery, metaphor, symbolism).	3.6 Evaluate the meaning of archetypal patterns and symbols that are found in myth and tradition by using literature from different eras and cultures. 3.7 Evaluate the author's use of various techniques (e.g., appeal of characters in a picture book, logic and credibility of plots and settings, use of figurative language) to influence readers' perspectives.

3.0 Literary Response and Analysis, continued

Grade	Structural Features of Literature (Genre)	Literary Features (Plot)	Literary Features (Characterization)	Literary Features (Voice, Narrator, Tone, Mood)	Literary Features (Theme)	Literary Devices	Critical Analysis
6	3.1 Identify the forms of fiction and describe the major characteristics of each form.	3.2 Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict. 3.3 Analyze the influence of setting on the problem and its resolution.		3.5 Identify the speaker and recognize the difference between first- and third-person narration (e.g., autobiography compared with biography).	3.6 Identify and analyze features of themes conveyed through characters, actions, and images.	3.4 Define how tone or meaning is conveyed in poetry through word choice, figurative language, sentence structure, line length, punctuation, rhythm, repetition, and rhyme.	3.8 Critique the credibility of characterization and the degree to which a plot is contrived or realistic (e.g., compare use of fact and fantasy in historical fiction).
7	3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).	3.2 Identify events that advance the plot and determine how each event explains past or present action(s) or foreshadows future action(s).	3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.	3.5 Contrast points of view (e.g., first and third person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work.	3.4 Identify and analyze recurring themes across works (e.g., the value of bravery, loyalty, and friendship; the effects of loneliness).		3.6 Analyze a range of responses to a literary work and determine the extent to which the literary elements in the work shaped those responses.
8	3.1 Determine and articulate the relationship between the purposes and characteristics of different forms of poetry (e.g., ballad, lyric, couplet, epic, elegy, ode, sonnet).	3.2 Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved.	3.3 Compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts.	3.4 Analyze the relevance of the setting (e.g., place, time, customs) to the mood, tone, and meaning of the text.	3.5 Identify and analyze recurring themes (e.g., good versus evil) across traditional and contemporary works.	3.6 Identify significant literary devices (e.g., metaphor, symbolism, dialect, irony) that define a writer's style and use those elements to interpret the work.	3.7 Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author. (Biographical approach)

3.0 Literary Response and Analysis, continued

Grade	Structural Features of Literature (Genre)	Literary Features (Plot)	Literary Features (Characterization)	Literary Features (Voice, Narrator, Tone, Mood)	Literary Features (Theme)	Literary Devices	Critical Analysis
9/10	<p>2.1 Articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue).</p> <p>2.2 Compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.</p>	<p>3.3 Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.</p> <p>3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.</p> <p>3.6 Analyze and trace an author's development of time and sequence, including the use of complex literary devices (e.g., foreshadowing, flashbacks).</p>	<p>3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.</p>	<p>3.9 Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.</p> <p>3.10 Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.</p>	<p>3.5 Compare works that express a universal theme and provide evidence to support the ideas expressed in each work.</p>	<p>3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.</p>	<p>3.8 Interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in a text.</p> <p>3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism. (Aesthetic approach)</p> <p>3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical approach)</p>

Standards shown in boldface type are assessed on the CAHSEE.

*The standard has been repeated in the grade. The underlining shows the sections of the standard that are applicable to this topic.